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ABSTRACT

This document shares a vision for a 4-year curriculum for Heritage Speakers of Spanish (HSS)/Spanish for Native Speakers (SNS), describing a course developed for SNS students within Mercy High School in San Francisco, California. The vision foresees an ever-increasing number of HSS and SNS students completing college level degree programs then joining the ranks of the workforce at an advanced level and becoming a role model in the community. Four sections focus on the following: (1) "Introduction" (introduction to the report, textbooks used at Mercy High School for HSS/SNS, and goals and heritage speakers); (2) "Curriculum" (general considerations, placement and standards, placement exam, five language skills, listening comprehension, speaking, reading, writing, and culture); (3) "Evaluation" (quizzes and tests, interviews, self-evaluation, and grading); and (4) "Curriculum Outline" (speaking skills, listening comprehension skills, reading skills, and writing skills). A Spanish-language appendix presents "Identidad y Superacion." (SM)

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A Personal Statement about a Four-Year Curriculum for Heritage and Native Speakers of Spanish Programs

Prepared for the National Endowment for the Humanities Teacher Leadership Grant Number EX 20064-01

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Written by
Edward Stering

Updated, February 28, 2003

The writer is responsible for the content. All errors and deficiencies are his sole responsibility. He wishes to express his gratitude to the NEH for the opportunity to prepare a follow-up project to the NEH Institute, summer 2000 at UCLA.

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INTRODUCTION

This project was completed pursuant the Humanities Teacher Leadership Program Grant EX-20064-01 from the National Endowment for the Humanities (NEH). The application process was targeted at the participants in the NEH Institute "Advancing the Knowledge and Expertise of Teachers of Spanish to Heritage Spanish Speakers." The institute took place in the summer of 2000 at the University of California Los Angeles (UCLA).

As a participant in this NEH institute, I collaborated with about 30 colleagues. The project director was Joy Peyton of the Center for Applied Linguistics (CAL) in Washington, D.C. The institute director was Dr. Russ Campbell of UCLA. The mission of this institute included Dr. Campbell's vision for a national movement for the advancement of Heritage Speakers of Spanish Programs. His dedication to this institute was honored by the intensity and productivity of participants who teach Spanish for Native Speakers (SNS) and Heritage Speakers of Spanish (HSS) students. Distinguished lecturers instructed us and facilitated workshops to follow-up on the acquisition of knowledge they provided us. Indeed, Dr. Campbell's vision gave a high priority to providing the participants with opportunities for the sharing of ideas and for doing small group projects.

The participants were privileged to study under leaders in the field. "Hispanic/Latino History, Cultures, and Literatures in the United States" was Dr. Ana Roca's course. She is the author of a textbook, *Nuevos mundos: Lectura, cultura y comunicación,"* New York: John Wiley and Sons, 1999. "Language Variation Among U.S. Spanish-Speaking Groups" was taught by Dr. Barbara Merino of the University of California at Davis. "Language Assessment and Implementation of Assessment Principles" was Zenaida Aguirre-Muñoz's course. She is central to the work at the Center for Research on Evaluation, Standards, and Student Testing at UCLA. Mr. José Franco led the course "Uses of Technology." Special lectures were delivered by Dr. Reynaldo Macías and Dr. Otto Santa Ana from the César Chávez Instructional Center for Interdisciplinary Chicana and Chicano Studies, UCLA. From UC Davis, we had lectures by Dr. Francisco Alarcón and Dr. Cecilia Colombi. They are co-editors of *La enseñanza del español a hispanohablantes: Praxis y Teoría.* Boston: Houghton Mifflin, 1997. Two supportive lecturers represented Spain. Jesús Fernández of the Universidad de Salamanca, and Dr. Enrique Contreras of the Los Angeles Education Office of the Embassy of Spain provided us with a different perspective. Guadalupe Valdés led a workshop in which we created a curriculum unit. We later presented our reports to the entire group, and many of us produced our best performance. Guadalupe and Richard Teschner are co-authors of *Español escrito, curso de español para hispanohablantes bilingües.* I regret that I cannot find notes on other lecturers who joined the institute while in progress, but there is a valuable list of Internet URLs in the back pages.

INTRODUCTION TO THIS REPORT

This project has two major parts and one major goal for the future. This document is the first part. The second part is a VHS recording of many videotaped scenes with an

annotated table of contents. A little more information is included on the last page of this document. The future goal is to combine both parts on a Web site and to add work submitted by colleagues who would like to post documents on the site.

The objective of this document is to share my personal vision of a HSS/SNS four-year curriculum for others to consider and use in part or completely. My objective of the second part is to provide videotaped examples of Spanish as spoken in several of the 21 (including USA and Puerto Rico) nations that form the Spanish-speaking world. Some segments speak to knowledge acquisition, some segments are wide-ranging interviews, and other segments show events in foreign communities.

In 1975, I originated a SNS course at Mercy High School, San Francisco. Having seen the SNS students in regular Spanish classes, it was obvious to me that their needs were not being addressed. It was a challenge to be among the pioneers in SNS curriculum in my second year of teaching Spanish. The program continues to evolve at Mercy High and all the students take and pass the Advanced Placement (AP) Spanish Language Exam in their junior or senior year. Students who complete the four-year program also take the AP Spanish Literature Exam, and almost all pass. Besides formal education, conference workshops and the NEH Institute, it is my 25 years of experience in the field that has led me to this project. More than half of it comes from the classroom side of this equation. Those years cover my career at Mercy High School in San Francisco.

The Heritage Speaker of Spanish programs that I find most relevant to the beginning of the 21st century seek to prepare students for further education after high school and to prepare students to be knowledgeable members of the international community of Spanish speakers. The curriculum that follows is based on two outcomes for the student. First, the student pursues and succeeds in a rigorous and diverse course of studies that assures him or her of passage of the AP Spanish Language Exam and the AP Spanish Literature Exam. The resultant college credit will be very helpful to the second outcome, to begin and complete higher education at a community college, a college, or a university.

The four-year high school program for Native and Heritage Speakers of Spanish that follows reflects my vision, a vision that foresees an ever-increasing number of HSS and SNS students completing a degree program at the college level and then joining the ranks of the work force at an advanced level, as well as becoming a role model in their community. Many will be able to "give back" to their community in other ways. Some will speak to older elementary school students and young high school students. This growing network will be part of the remedy to the problem of their under-representation in colleges. The fact that these students will have graduated from high school with college credit will certify their ability to succeed in college. When they get their acceptance letters from higher education institutions, they will already have a strong foundation upon which they can stand side-by-side with any educated Spanish speaker entering college. Furthermore, the language and literature studies will have liberated these students from any tunnel vision they may have at the local and personal levels. Graduates will be self aware, and they will realize their decisions affect others, as well as

themselves. Positive values learned from their families and cultures will have been reinforced by the study of literature in high school in the company of their peers.

The textbooks cited in the following curriculum are meant to give the program a core content that has universality and cultural authenticity. The American Council on the Teaching of Foreign Languages (ACTFL) Standards are key to the selection of teaching materials, and after thorough consideration, our Mercy High School teachers choose to use eight books in this four-year program. Of course, current events are not available from published materials unless the publishers maintain a Web page with links to them. The Internet, newspapers and other media have a crucial role to play in SNS/HSS classrooms, also. You will notice that the development of reading appreciation and reading skills for literature are at the center of four choices, the *Sendas literarias* and *Abriendo puertas* series.

1. *Español escrito, curso de español para hispanohablantes bilingües* (5ª. Edición), Guadalupe Valdés, Richard Teschner, Prentice Hall, www.prenhall.com
2. *Español escrito, curso de español para hispanohablantes bilingües Cuaderno de actividades* (4ª. Edición), Guadalupe Valdés, Richard Teschner, Prentice Hall, www.prenhall.com
3. *Sendas literarias 1, español completo para hispanohablantes*, Aída Walqui-Van Lier, Ruth A. Barraza, Mary Ann Dellinger, © 2001, Heinle & Heinle, www.heinle.com
4. *Sendas literarias 1, Cuaderno de lenguaje y práctica 1*, Aída Walqui-Van Lier, Ruth A. Barraza, Mary Ann Dellinger, © 2001, Heinle & Heinle, www.heinle.com
5. *Sendas literarias 2, español completo para hispanohablantes*, Aída Walqui-Van Lier, Ruth A. Barraza, Mary Ann Dellinger, © 2001, Heinle & Heinle, www.heinle.com
6. *Sendas literarias 2, Cuaderno de lenguaje y práctica 2* , Aída Walqui-Van Lier, Ruth A. Barraza, Mary Ann Dellinger, © 2001, Heinle & Heinle, www.heinle.com
7. *Abriendo puertas, tomo I: antología de literatura en español*, © 2003, McDougal Littell, Inc., www.nextext.com
8. *Abriendo puertas, tomo II: antología de literatura en español*, © 2003, McDougal Littell, Inc., www.nextext.com

The *Abriendo puertas* texts were specifically prepared for the new Advanced Placement (AP) Spanish Literature reading list. Using these texts during the junior and senior years of high school is essential in order to prepare the students for their AP test in Spanish Literature. Furthermore, for the students' preparation for the AP Spanish Language Test (usually in their junior year) the earlier program and *Abriendo puertas* are a stimulating and thorough means to this end. A good question to address with the students is, "What doors might the editors be speaking of?" "¿Cuáles son esas puertas que vamos a abrir?"

Chart 1.1 This chart shows the distribution of these books and other resources over the four-year curriculum.

Freshman year	Sophomore year	Junior year	Senior year
Español escrito, Chapters 1-10 in text and workbook except the reading selections	*Español escrito*, Chapters 11-20 in text and workbook except the reading selections	*Abriendo puertas, tomo 1*	*Abriendo puertas, tomo 2*
Sendas literarias 1, text and workbook	*Sendas literarias 2*, text and workbook		
Current events, Internet, bilingual newspapers, interviews in the Spanish-speaking community	Current events, Internet, bilingual newspapers, interviews in the Spanish-speaking community	Current events, Internet, Spanish-language newspapers, interviews in the Spanish-speaking community	Current events, Internet, Spanish-language newspapers, interviews in the Spanish-speaking community
Cultural research, Internet, bilingual or English newspapers, periodicals and books	Cultural research, Internet, bilingual or English newspapers, periodicals and books	Cultural research, Internet, Spanish-language publications, oral history interviews in the Spanish-speaking community	Cultural research, Internet, Spanish-language publications, oral history interviews in the Spanish-speaking community
Spanish/English dictionary	Spanish/English dictionary or Spanish/Spanish	Spanish/Spanish dictionary	Spanish/Spanish dictionary

GOALS AND HERITAGE SPEAKERS

First an anecdote: many HSS or SNS students have told me at the start of the school year about their goals, about what they want to learn in the course. Frequently the first goal mentioned has been to learn where to put written accent marks. The teacher knows that this objective includes mastering diacritical accent marks. For beginning students, it would be good to do an assignment requiring adding the diacritical accents to a long text of Spanish writing while referring to the complete list of the pairs of words that have or do not have these marks. The resultant understanding of the difference between "él" and "el" could be learned in isolation using a packet of worksheets for diacritical accent marks. These pairs of words could also be learned in games in small groups. The enjoyment of peer interaction is good motivation for acquiring orthographic knowledge.

Building community with student interaction is a plus, unless isolation is required. Many studies have shown that students learn most basic skills more efficiently in small group

interaction. The spirit of cooperation is to be fostered keeping in mind that one of the important outcomes is that the college graduates maintain involvement in their communities. Therefore, when we think of how our students might be working on a task, we should try to define a group process to complete the task. Cultural patterns based on a co-operative spirit should be drawn on to enhance the learning environment. Mutual involvement is motivational in the classroom, and this co-operative spirit should be encouraged and modeled. When working in isolation some students may not be making any measurable progress towards the goal of mastery of accent marks. A tutor or teacher needs to help them. Many fewer students will need individual instruction after working in a co-operative, closely-knit group.

The broader objective of learning the rules of phonetic accent marks is very difficult for a handful of students. More than tutoring, they need consistent practice with someone who can confidently identify primary stress according to the principles of pronunciation. For this skill, students should be working in triads, right from the start. Let's remember that our goal is for students to be able to write appropriately for any situation, academic or not. To paraphrase the ACTFL slogan about standards, "Knowing how, when and why to mark a word where it needs it.

Turning now to a curriculum goal, I pose this question about essays and creative writing to teachers, "How do we grade a writing assignment?" I believe we are just avoiding the question when we say that the teacher can sense what grade that each student, whether low skilled or highly skilled, should get in comparison to what he or she is capable of doing when doing his or her best. Still we do not have a grade that can be objectively defended to a disappointed student or parent. We do, indeed, need to have a way of measuring the strengths and weaknesses of the student's writing. How else can we claim that our students are learning writing skills at an A pace, or at a C pace? As the course proceeds, evaluations of student writing need to be provided and reviewed. Does the student demonstrate consistent improvement in mastering the skills? Is there enough time left in the school year for the student to meet the grade-level goal of mastering all the relevant skills and concepts? The record keeping is a little more time consuming, but the students will be grateful for the information, as well as for the extra attention. The teacher can find a record keeping system that saves time. For example, the teacher might make a form that names all of the recognizable skills, all of the steps in meeting the year-end objectives, and all of the goals or outcomes that require these skills and objectives. An electronic grade book with ample windows for notes is a great time saver. InteGrade Pro is the one we are required to use at Mercy High School. It is flexible and easy to annotate. On this chart, the teacher records the dates when mastery of a skill or objective occurs. The teacher may need to make a note about the task, the student, or the student in relation to the objective. The personal computer is a powerful tool for tracking student success.

In order to seek consensus and find solutions, I prefer to start within the department with a local process of setting curriculum goals. The importance of knowing your students and being acquainted with their communities cannot be overstated. As for the ongoing

discussion in our field about national standards, we need to use the ACTFL National Standards as the basis for evaluating our local standards, whether we adopt ACTFL Standards or not. Countless teachers are learning to point out the ACTFL standards that are served by every assignment or activity they plan for their classes. The ACTFL standards give all SNS/HSS teachers a common context within which we can all discuss our curricula.

This is possibly a digression, but some readers may benefit from the following paragraph. The five C's that organize the standards are communication, cultures, connections, comparisons and communities. These standards were developed primarily for students of Spanish as a Foreign Language. Currently, the shift of focus to HSS and SNS students is at the heart of Hunter College's task force. The New York City program under the leadership of Dr. John Webb will also research issues involved in the preparation of teachers for these bilingual students. In this paper, I use the ACTFL standards as if they were for Heritage and Native Speakers of Spanish. I suggest that the reader familiarize himself or herself with the ACTFL Web site. There are two major national projects underway concerning HSS students. The announcement of NEH grant awards includes much of the thinking about the state of SNS/HSS education today.

At the end of the day, I recommend that a chart of tasks, objectives, goals and outcomes be part of every student's records, which are maintained by the teacher and sometimes shared with the students. The comparison of similar students will help grade the students because it helps to answer this question, "Which student is making a greater effort to meet their objective-based deadlines?" When a student demonstrates their current level of fluency in composing Spanish written forms, and the measurable level is calculated with reference to ACTFL Standards, then our programs will have fully established a common language in addition to Spanish. When reports of student outcomes are comprehensible to any HSS or SNS professional, then the field has a basis for determining which curricular applications are more successful than others.

CURRICULUM

1.1 GENERAL CONSIDERATIONS

To quote the Executive Summary that accompanies the ACTFL Standards, "Knowing how, when, and why to say what to whom" is the new organizing principle of foreign language acquisition. Indeed, the clever slogan names the components of truly fluent communication. "Formerly, most teaching in foreign language classrooms concentrated on *how* (grammar) to say *what* (vocabulary)." My personal assertion is that HSS and SNS students will develop their skills and concepts faster when all the ACTFL standards are addressed. Furthermore, the Standards speak to whole life skills, not just classroom goals.

When a teacher defines their course as remediation of badly spoken and written Spanish, students are much less likely to pursue further studies of Spanish. Some texts written for native speakers included lists of "barbarismos" and "correct" speech. Students may have been drilled to produce "fuiste" when they had the habit of saying "huistes or huisteis." The despective view of how the students spoke before entrance into his or her first course should be avoided. In fact, a helpful lesson that explains how colonial dialects maintained dialects of the Iberian pennisular would be a positive context for teaching the linguistic differences between the above examples. It is common sense that a student will learn better when he or she is not being degraded.

The current ACTFL Web site contains strong language about the state of HSS and SNS Spanish programs. While excellent teachers of HSS and SNS students are achieving laudable results in their classrooms, the FIPSE grant document states: "the foreign language teaching profession...has failed, essentially, to address in a systematic and substantive way, the specific needs of that group (Heritage Spanish speakers) of learners."

Hunter College in New York City has funding to explore and research the current HSS situation. Dr. John Webb is the distinguished leader of this project. Other research is being done as well. Still, we do not have a professional curriculum guide that is research based. To this end, the attention to geographical variance and class issues promises to raise the value of the ultimate documents.

In my way of discussing bilingual education, affective domain and linguistic domain priorities are the most important. Furthermore, evaluation of the students and by the students and course evaluation must be taken into account consistently. The teacher needs to identify what works, what needs to be modified, and what isn't helpful. Communities of teachers should be sharing their points of view. We would be wrong to wait for a national report to tell us what to do; rather, we should follow the status and papers produced at the national level while we continue to refine what we currently do locally.

Students are to be encouraged to be proud of their heritage and to grow in awareness of their family tree. Building self-esteem, if necessary, includes recognition of the value of bilingual skills. Students need to recognize that Spanish mastery, as well as mastery of English, is crucial to successful careers. The public dialog on the rising importance of *latinos* in political, social and economic areas will help the students to imagine their world ten years into the future. The message is clear: they will make a difference. It is up to them whether that difference is positive or negative.

Students should be exposed to multiple role models of college-bound students, as well as current college students and graduates. All students should acknowledge that they could succeed just like the many role models.

Students with lower skill levels should be evaluated and have a study program adapted to their needs. Family and peer resources should be used to support these lower skill level students as they progress towards being independent learners at the level of the course content. Everyone needs to realize that improvement is a journey without end. Indeed, an outcome for all education is that every student become a life-long learner.

Students with the highest skill levels should be allowed to test out of studying the basics that they already have mastered. They should do so by taking a well-designed test to document their level of mastery in relation to the course goals. Then enrichment can start for them. Reading the stories in *Español escrito* could be their alternative activity while the majority of the students build their basic language skills. These "advanced" students should also be peer tutors.

All students need to recognize that there are numerous registers of spoken and written Spanish. (Perhaps I should interject that the linguistic definition of *register* is language of a type that is used in particular social situations or when communicating with a particular set of people.) Not only the regional lexical and syntactical differences should be highlighted, but also the degree of English influence on Spanglish should be considered. Students should accept that communication is an essential area of human interaction, and they need to appreciate that any regional way of speaking that effectively communicates is acceptable in an informal setting.

1.2 PLACEMENT AND STANDARDS

Identifying Heritage Speakers of Spanish in the incoming freshmen class is a task of several steps. Difficulties in communication between the school and these students and their families are numerous. Attitudes in the community towards bilingual education and language maintenance programs may cloud the public reaction to this Spanish curriculum. An open, welcoming and thorough presentation of the information should make a good first impression on the students and their parents. The professional look of all printed materials is important. In other words, these faculty-prepared materials should look like a successful, well-educated and concerned person did the work. A few slogans follow: "This is secondary education, and you are preparing for higher education and a

career." "Bilingual college graduates will to ready for the best jobs in their fields." "Staying involved in your family and community as you pursue your education will win everyone's respect." At the first opportunity, an attractive, informative flyer should be distributed together with a questionnaire to incoming students. The questionnaire needs to get contact information for the student and a self-evaluation of Spanish fluency. When contacting the students to schedule their placement evaluation, one should try to identify other students who may not have responded to the questionnaire. The students should be asked if they know anyone else who speaks Spanish that is entering as a freshman. However, these matters are better presented in a list.

Step One: The Spanish faculty prepares the flyer for the program and sets up a database to track students.

Step Two: The Spanish faculty designs or revises a questionnaire to give to students to collect information about cultural and linguistic backgrounds, as well as prior studies of Spanish. The counseling department meets briefly with the Spanish faculty to discuss this identification process.

Step Three: The placement exam is prepared, photocopies are made, and a testing site is chosen and scheduled.

Step Four: The admissions staff meets with the Spanish faculty to discuss the effort to identify all incoming students who speak Spanish. The flyer and questionnaire are discussed. Perhaps the flyer and questionnaire could be included in a letter from admissions to every incoming freshman.

Step Five: The flyer and questionnaire are distributed to students in a positive way at an appropriate forum, such as a mailing, an orientation or counselor meetings.

Step Six: Questionnaires are collected and logged in the database. The Spanish faculty selects all students who should be tested for placement.

Step Seven: Students are contacted and scheduled for the placement exam.

Step Eight: The placement test is administered with much attention given to the advantages of bilingualism and AP exams in college admissions and preparation for careers.

Step Nine: A letter about the program is returned with the students to their parents. Parents are asked to volunteer to serve the program in some way. Whether giving a brief talk about their "patria (chica)" or chaperoning a field trip, parental involvement may snowball into a major part of the support network.

Step Ten: The objective portions of the placement tests are scored. Writing samples should be scored by at least two teachers who are unaware of each other's scores.

A small percentage of the students may be ready to skip the freshman level. Nevertheless, they must be tested again for mastery based on the goals for level one. They should get credit for the course they have successfully "challenged." A small percentage of the test takers will score too low to enter level one. These students should be interviewed, a determination needs to be made regarding their placement in another Spanish class, and they should be scheduled to be retested near the end of the freshman year.

Step Eleven: All the test takers should be contacted by telephone (and a follow-up letter) and given the news. Encouragement is appropriate for everyone. The database needs to be updated.

Step Twelve: The admissions staff, the counselors, and the administration must be thanked for their involvement and support during the process, as well as informed about the results. Each student's assigned counselor should receive a form with cultural, linguistic and placement information. This could be just a printout from the database.

At Mercy High School we use the *Prueba de ubicación para hispanohablantes* , developed by Orteguy and García. It is an expertly written and lengthy exam. Individual programs or instructors may find it useful to abbreviate the exam by selecting only about half of each section's components. Editing should be done carefully to insure that basic, intermediate and advanced levels are measured. Circumstances such as class size and program growth need to be considered, also. The lowest score that qualifies a student for the beginning/freshman level may vary a few percentage points from year to year in order to maintain reasonable class size. Students, who score too low, may learn enough in regular Spanish I or II that they become ready for the beginning level of HSS/SNS. All students who were placed in regular Spanish should be retested at the end of the academic year. These data will help assess the program.

1.2.1 PLACEMENT EXAM

An established and respected placement exam is *Prueba de ubicación para hispanohablantes*, written by Professors Ricardo Orteguy and Ofelia García. The testing instrument focuses on listening comprehension, reading comprehension, grammatical skills, vocabulary strength and speaking and writing abilities. It may be hard to find the test for sale, but as of early 2003, it is available from Houghton Mifflin, www.hmco.com. Clicking on secondary education /McDougal-Littell links you to world languages. Next to the textbook Tu mundo, one finds the placement test. The entire URL for the *Prueba de ubicación* is as follows:

http://www.mcdougallittell.com/cgi-bin/SaCGI.cgi/ProductCatalogStub.class/com.hmco.ecommerce.productcatalog.ProductCatalogController?cmd=ProductDetail&recordFererence=262280&nextPage=McDougal/Product.jsp&division=M01&frontOrBack=F&sortEntriesBy=SEQ_NAME

1.3 THE FIVE LANGUAGE SKILLS

The traditional language skills are reading, writing, speaking and listening comprehension. For the last several years, culture has been grouped with these. Heritage and native speakers have abundant experience within a Spanish-speaking setting. However, deepening and expanding this awareness of culture is just as important as any of the other four skills, even in a HSS/SNS course.

1.3.1 LISTENING COMPREHENSION

Early in the school year, while students are still getting to know one another, it is a good practice to have each student read aloud to the group in Spanish. Care should be taken to make the student comfortable. Within the context of a freshman group, three lists of readings should be prepared: beginning, intermediate and advanced. The readings should be accompanied by a required response for the other students. Multiple-choice comprehension questions and short-answer questions are appropriate. Skill building in listening comprehension of this sort is good, and other affective domain objectives are served. Community building, diversity awareness, participation as a service to the other students, and pride should be observed and tracked by the teacher. Skill development and skill integration can be measured by the students' listening worksheets.

The teacher should read aloud to all the students from time to time. A short story, a rendition of a legend, a newspaper article, and other readings make good listening material for the students. It is expected that a teacher read aloud with good technique. Most students need to learn to interject brief pauses between segments of text. Most students would enjoy reading with the articulation and intonation that makes a story of teenage tragedies come alive. The teacher should do a model reading from time to time. This facilitates the process of coaching students on their reading techniques. After the techniques are acquired, the students need to integrate these skills. Mimicry of a reading done by an exceptional speaker is a challenge, which tends to meld skills. When the student is concentrating on intonation and not concentrating on phrasing and articulation, then it will be easier to tell that the skills are integrated with all the other skills previously learned. It is difficult to separate listening and speaking skills. In fact, given that our standards include communication, we are encouraged to focus on interaction, not on skills in isolation.

In addition to readings by the teacher, recorded audio and video materials are good for the same objectives. The teacher should track how each student is doing on the objective worksheet responses. These data help to refine the difficulty rating of each reading. Plus, student responses may indicate the range and the strength of their interest in the various themes and topics of the readings.

Recorded exams are extremely helpful for evaluation of a program from year to year. Old AP questions and lectures are of approximately the same degree of difficulty from year to year. Therefore, the freshmen should be tested near the end of the first quarter of

the school year, and again about a month before the end of the school year. Together with the *Prueba de Ubicación* results, the teacher will have a fantastic corner stone for building data from objective evaluations of the students and their growth in skills over the years.

1.3.2 SPEAKING

Speaking is a sensitive area for HSS and even some SNS students. The guiding lights in this skill area are (1) the pursuit of building acceptance of and interest in variations of speech within the community, and (2) focusing on each student's feelings about when and how they actually do speak in Spanish.

Some students will speak faster than they usually do in order to gain attention. There are times for rapid speech, as well as calm and carefully articulated speech. Brief speeches, reading aloud to others, acting out a character in a skit or play, and other activities will help all students be self aware of their various speaking voices. They will develop awareness of the relationship between the register of a speech act and the style of their own speech. In the classroom, casual speech may grow in frequency to the detriment of other registers. Of course, some tutoring or peer help is important for the students who are noticeably shy. Avoiding embarrassment or loss of face is very important.

Some students will mimic non-HSS/SNS speakers in order to get attention for their ridicule of others. This seldom continues beyond a few instances, but it is important that the students always understand that it is difficult to master Spanish sounds. Any "foreign" sound system presents a major challenge. But it is also true that media presents stereotypes that are exaggerated and unreal. Overall, I cannot imagine a time when it is all right to make fun of someone trying to learn something entirely new.

The teacher needs to bring the students along the path of understanding. The students who believe the teacher is just being too "politically correct" will not be as receptive to behavioral standards as they should be.

Language skills are not taught in isolation. The affective and intellectual domains are both in play. To speak well in several registers of usage, the student needs to watch an array of speakers: public officials, athletes, youthful speakers of street jargon, professors giving lectures, people engaged in academic and community discussions, and many others. As an individual's speech skills improve so do his or her listening skills.

Another major area in speaking skills is the matter of the great variety of regional variations of the Spanish sound system that results in distinguishable accents. Students need to see and listen to Mexican speakers of Spanish, Argentine speakers of Spanish, Castilian speakers, Nicaraguan speakers, urban speakers, rural speakers, and all the others possibilities that are available to the teacher for demonstrating and analyzing.

In the 21st century, students following this curriculum should be ready to accept and comprehend accents from all over the Spanish-speaking world. At least, the learner should be aware of which accents they have difficulty understanding.

Some daily speaking activities can be casual, but some need to be appropriate for an academic setting. Carefully choosing vocabulary and accurate phrasing should be an underlying standard in the classroom, regardless of register.

Policing the use of English is a fun game at the freshman level. Using something like poker chips to reward and to penalize the participants helps all of them to become very aware of how much English is popping into their speech. In another game focusing on a formal register, chips can be taken away for using Spanglish.

Advanced students might speak at a local event, for example, a Lion's Club meeting in the Spanish-speaking community. At many colleges, there is a forum for speeches in cultural clubs or academic programs like Chicano Studies.

1.3.3 READING

After demonstrating virtual mastery of the Spanish sound system, students need to be aware of special features: Examples include the use of the vowel "u" as a voiced or silent letter, the use of "c" to replace "z" before "i" or "e," the substitution of "r" with "rr" in composite words, the substitution of "qu" for "c," and a few other orthographic features.

Natural pauses in a lengthy reading passage, as well as the punctuation indicators, need to be learned and demonstrated confidently.

Once the student can read with mastery any basic Spanish passage, the student should have practice writing down anything they can accurately say in formal speech. Making their own audio recording, then transcribing it to written form is excellent for building self-awareness in this skill hierarchy.

Reading comprehension is the cornerstone of reading for interpretation or analysis. Reading appreciation and an increase in the hours spent reading in Spanish are crucial to the building of reading skills. Having a classroom library of books to check out helps to build reading appreciation. The books need to be selected for their variety, enjoyment, and potential to empower the student to work at skills independently.

When a student has demonstrated intermediate mastery of reading skills, it becomes important for that student to mentor a classmate at a much lower level. This community or classmate activity is just one more way that the program recognizes and encourages cultural bounding among the students.

Next, the student needs to learn the appropriate vocabulary for discussing serious writing. "Personajes" and "argumento" should be completely understood and useful to discussion.

More terms like "estilo" and "género" are added, a couple at a time. It is important not to rush this formative phase in the academic study of literature.

The teacher should continually give attention to the rating of reading material as basic, intermediate and advanced. Some teachers will want to refine the scale to include middle basic, high basic, low intermediate, middle intermediate, high intermediate, low advanced, middle advanced and high advanced. Perhaps, grade level scoring based on information from the department of education in a Spanish-speaking country would be more helpful. However, such documents and reading samples may prove to be extremely difficult to acquire.

Tracking skill growth is important in all the skill areas. The appreciation of reading as demonstrated by behaviors in the affective domain should be included in the developmental paradigm.

Objective and subjective student responses to the readings should be formalized and measured. Writing about readings is a set of skills that may not develop as naturally as reading skills.

1.3.4 WRITING

To paraphrase an ACTFL slogan, "Knowing how, when and why to write what to whom" is the outcome for writing goals. In this process, the student strives to learn higher skills. Letter writing is highly significant in the affective domain. Expository writing within a controlled set of objectives is more challenging than writing letters, but a student may think of this skill set is anchored in the classroom. If students evaluate themselves and say, "I'm a good letter writer. My cousins in Managua love to get them. So, I write often," then the student has been deeply affirmed. Their results in the affective domain will increase their overall motivation. Consequently, teachers should work towards the outcome stated in the slogan, but they should also track how each student feels about writing.

At this point, let's return to entry-level writing skills. It is important to have frequent practice of all helpful tasks. A combination of tasks at more than one level of difficulty is a good approach. Attention to accent marks is important right from the start. Here are some possible tasks:

1. Copying published reading passages into long hand with consistent attention to detail can be helpful for beginning students.
2. An easy task is writing from memory common names used in Spanish-speaking families.
3. Taking dictation of a passage that has been read and reread recently is also easy.
4. Taking dictation of commonplace words that have been composed into sentences is not very difficult for most beginners.

5. Writing creative captions for photographs with good Spanish spelling and punctuation is enjoyable.
6. Answering comprehension questions or fact-retrieval directed writing is a combination of copying text from a reading and adjusting the person-number perspective at the same time.
7. Writing as many words as possible that are based on the same stem can be helpful to practice spelling-changing rules: rico, riqueza, ricachón.
8. Writing informal notes with correct spelling and punctuation is fun and easy.
9. Taking phone messages with some key words for the details of the message is fun and easy, also.
10. Keeping a personal journal is an excellent activity for many reasons besides building a writing habit.
11. Proofreading with the use of reference materials is good training.
12. Listening to a brief dialog by classmates, then transcribing it by listening to a recording of the dialog is a little more difficult than most of the other tasks listed above.
13. Dictionary skills need to be part of many of these tasks. Copying the full entry for multi-purpose vocabulary is a good, but tedious activity. Including dictionary use in many of these tasks is critical to the development of an independent learner.
14. Writing explanations of what may be happening in a still photograph is somewhat more creative than other tasks.
15. Watching a non-verbal event, then writing down what occurred is a challenge. Brevity and accurate use of Spanish can be emphasized.
16. Simple report writing is a combination of many of the above tasks.
17. Letter writing with the intent to mail it to an acquaintance is a great task that recognizes the communal and familiar cultural elements in the affective domain.
18. Students can also create dictations and administer them to their fellow classmates.
19. Translation is a high-end skill, many call it an art, and the difficulty of the passages to translate should be increased just a little bit at a time.
20. A final beginning writing task is creating simple poems, such as a "diamond poem" about a classmate. There are many other beneficial writing tasks at the beginning level, and today's textbooks usually include many suggestions for student writing.

The actual outline of types of assignments is on page 24.

1.3.5 CULTURE

Knowing people and communicating with them are actions very close to each person's sense of self. The age and evolution of a language are fundamental to the connection of language and culture. Many say, "Language is culture." It is important that students reflect on how they feel when speaking Spanish, Spanglish, mixed English and Spanish, and just English. They can also reflect on when, where and how they speak to other people. In doing these reflections students are preparing to comment on differences in communication that are products of the language they are speaking.

When speaking with their parents do students express themselves in nearly equivalent registers with nearly equivalent emotional states in English and Spanish? Do they enjoy having a virtually secret language when they are out in public together?

Another cultural perspective that relates to our sense of self is our awareness of other regional or national accents. What impression does the student get when speaking to someone with a very different accent? Does formal speech make the youthful listener tense or bashful, or both? Informal discussion of such affective domain concepts is central to learning what links we have and make between culture and experience.

Syntactical and lexical differences should be noticeable to the students after practice in transcribing speech events. "Les dije de que la quinceañera tendría una prática el domingo." "Ya les comuniqué la hora y el lugar del ensayo de la quinceañera a todos los participantes."

Building greater awareness of the manners of speech, of the registers and dialects, is an essential preparation for analyzing literature. A task in this area could be the writing of an extended dialog between a Nicaraguan high school student, a teenage Mexican tourist in Granada, Nicaragua, and a Spaniard who owns the café where they meet by chance. This might be a group project with members of different heritages.

Sociological profiles of teenagers in different cultural settings in the Spanish-speaking countries (I include huge regions of the USA in this list) are the basis of helpful discussions. What are the shared mannerisms, the shared goals, the shared taboos, and the shared worldviews? What is different between their immigrant classmates and their America-born classmates?

What are the shared values in their cultural background? What is the impact on these students when someone questions the integrity of their promises, challenges their honor, or tempts them to indulge themselves? Their place in their world needs to be clear and affirming.

A project that requires deep reflection about one's individuality and one's cultural traits and values is the creation of a family tree. The descriptive writing about other family members and about themselves can be directed in such a way as to require the student to define themselves in the context of their vision of their future and in the context of their family's heritage.

To truly focus on culture we need to focus on various areas of cultural interaction. One area is cuisine. In-class practice of folkloric and ballroom dances is highly charged with personal responses within the affective domain. The importance of maintaining traditional celebrations and folkloric customs should be discussed and written about. Oral reports or demonstrates are often assigned in this area of cultural study.

Oral history transmitted from grandparents to the students, or from the parents to the students should be accumulated and written down. Do certain legends help define their heritage? Are typical sayings still used daily in their family's speech.

How do the students react to readings about culture? Do these readings foster esteem and respect? The teacher knows about many aspects of a great array of cultural facts. The students may bring facts to class that nobody else is aware of. It is important to not be judgmental when discussing these cultural issues and facts.

To summarize, it is necessary to give culture an equal status in the list of language skills. Testing will show that the teacher is serious about culture; writing or oral reports accomplish the same thing.

1.4 EVALUATION

1.4.1 QUIZZES AND TESTS

For grading purposes, grammar, vocabulary, reading comprehension, oral presentations and other individualized measurements of progress can be quantified. Nevertheless, it is a complex process to grade a class of widely different students, whose entrance levels of competence ranged from low beginning to intermediate. The quiz and test formats are familiar to the students, therefore the teacher's intentions to adjust learning programs to individual students should not rule out class wide testing. It is important for the teacher to communicate to the students why and how they are graded.

Units of work, such as the geography of the Spanish-speaking world, may find closure in a test or in a report. The achievement of the individual student needs to be compared to the level of skills they had when they began the class. A certain report may be a major achievement for a student with low skill mastery, but it may be mediocre work for a highly skilled student.

When a test is administered on this geographical unit, it is hard to account for the prior skill levels of the students. I don't think it is productive to give one group an easier test than another group. As members of the same mini-community the students will probably have negative reactions to being tracked or stigmatized by being in the "know it all" and the "know nothing" groups. Having said that, I assert that essay responses on a test should be scored without emphasizing writing fluency, this fluency is better emphasized when grading compositions. Geography is the greater consideration on this test. How much pertinent information is organized into an understandable essay response? This focus is more in line with the objectives of the unit on geography. Assign points for each point the student makes, and for the number of comparisons and contrasts they include. Logical organization of the points the student makes should be considered also. It is true that a fluent writer is more likely to plan and organize their answer than a student who

isn't comfortable with their writing skills. However, for example, it is important for all students to understand that navigable rivers and useable mountain passes were crucial parts of the natural infrastructure during the colonial years.

1.4.2 INTERVIEWS

When addressing learning objectives in the domains of culture and community, interviews become an important method. For example, the search for greater self-awareness and deeper self-love and self-esteem are part of developing a family tree. Having students interview aunts and uncles, grandparents, cousins, parents and neighbors is helpful to give meaning to generational evolution. A second phase could be interviews between classmates: What are you proud of in your family tree? Who faced the greatest challenges? Who do you look like the most? Were families larger or smaller in the days of your grandparents? What did they do to earn a living?

Interviewing is an important research tool for students. It is also great preparation for asking questions of a speaker who visits their school or home. Getting students to think about what they want to know or learn is important in the development process in the course. The learner who is aware of what they are learning and what they want to learn has the foundation of metacognition that characterizes high-achieving students.

1.4.3 SELF-EVALUATION

Sometimes self-evaluation is a part of an assignment grade; therefore it is part of the overall semester grade. For example, rating the contribution of each member in a group project is necessary. The teacher's guidelines help the student be more objective about themselves and their partners in the group.

At other times, especially in learning processes, students should evaluate themselves in order to increase their awareness of what they are doing to help themselves learn. For example, when a student writes a first and a second draft of an essay, they should have a self-evaluation form to fill out. What did they do when they ran into an obstacle: not enough information, not confident about spelling or word choice, not knowledgeable of an appropriate format for the essay, and not satisfied with their work? Did they prepare enough before writing the first draft? By evaluating themselves, the students will be as aware of the writing process as they are of the content of their writing.

Another area concerns the increase in the use of Spanish to communicate with other bilingual people. Writing about their experiences in their personal journal is great. A short form for self-evaluation can create portfolio content that addresses how the students feel about their growth as speakers of Spanish.

1.4.4 GRADING

Individual grades for each semester are more difficult to compute for freshmen than for the subsequent years. The reason is that the freshmen have a greater variation of skill mastery than sophomores. Also, it takes different lengths of time for the freshmen to become self-aware learners of Spanish. The quantification of learning results, of individual progress and of mastery must be considered on a sliding scale. The most improved student in a class is unlikely to be the highest achiever on standardized testing, rather he or she is likely to have entered the program with fewer skills.

My personal preference is to create categories of activities and assign a weight to each category. For example, the final exam is 20% of the semester grade, the oral reports and participation in debates and discussions account for 15%, and so on. This has worked well for me in regular Spanish courses. It has been difficult to apply this method to HSS/SNS courses. Instead, I use a total points system. This is better for me because some students will be doing more academic compositions and essays than others. Some students will read for development of basic skills. Others will read to rehearse for a speech performance. Therefore, each student's degree of success on the specific assignments required of him or her is the basis of the semester grade.

Portfolios are very helpful for the student and the teacher. Collecting one's work in one place encourages the student to do their best work. At the freshman level it's important to provide skill-building activities at the level of each student's ability. Portfolios make individualization easier for the teacher.

At the same time, it is important to have assignments that involve the entire class. Whole class work is important in the development of community. By bringing in students from the other HSS/SNS classes, the sense of community reaches across class lines. But the close interaction in small group projects can reverberate across the entire community. The goal is to have every student see himself or herself as a future college student.

To briefly continue this digression: The mutual recognition that everyone is college bound needs to be fostered in class. The concept that they deserve special respect because they will be the leaders of the future, leaders within their families, leaders in a work environment, or leaders in their communities. The class needs to focus on positive communities from time to time. Experience demonstrates that teenagers will usually gather in small groups, in cliques, and be negative about a few other cliques. We can counteract this negativity if we can help the students to feel secure in class, to feel and recognize that they are learning, and to feel they are college bound. There is no reason to idealize human nature, but everyone should start by accepting each other just as they are.

It is a challenge for the teacher to determine objective quantitative scores. A test is easy to objectify compared to the grading of a portfolio. Individual grades for group work rely on student feedback. The professional teacher will find a way to combine all the data fairly. Students need to recognize that their personal grade is fair. They need to know how they are graded. The semi-individualized grading process is not common in schools.

Usually each student in a class is measured and graded by the same means. Students with a great range of skill levels have to be graded accordingly. The student who meets the goals and makes the greatest personal progress ought to get a high grade. Students with high skill levels upon entry may "coast," then they might reject their lower grade as unfair. Students at the freshmen level need to be fully conscious of how they are going to be graded on each assignment. They need to know that meeting the goals of the course is required in order to be promoted to the next level.

CURRICULUM OUTLINE

SPEAKING SKILLS, TABLE 2.1

Freshman year	Sophomore year	Junior year	Senior year
Skill building in: 1. Reading aloud in order to improve phrasing and articulation; becoming aware of the effects of intonation 2. Informal small group and whole class discussions in order to learn the etiquette of participation 3. Using a step-by-step process for preparing a brief oral report (using a script) 4. Speaking up in class in order to be heard in every part of the classroom 5. Speaking smoothly without long pauses or stammering when saying difficult words.	Skill building in: 1. Reading aloud with a growing command of phrasing and intonation, some students may need remediation in articulation. 2. Formal discussion using prepared notes and distinguishing fact and opinion 3. Longer oral reports using talking points, not a script; also answering questions at the end 4. Conversational simulations or dramatized scenes in order to build strong into national skills 5. Story-telling from prepared notes without reading from a script 6. More thoughtful class participation.	Skill building in: 1. Delivering speeches, whether by reading a script or by using talking points 2. Reading aloud with obvious command of phrasing and dramatic flair 3. Reading aloud the literature in the course content while making skillful use of phrasing and intonation. 4. Formal discussion and structured, timed debates 5. Longer oral reports combining other media with speech 6. Conversational simulations or dramatized scenes that role-play a different cultural background 7. Giving thoughtful input during class.	Skill building in: 1. Delivering speeches to inform, to persuade, or to entertain 2. Reading literature aloud with mastery 3. Preparing readings from literature in order to demonstrate interpretation of the content 4. Formal discussion and debates as an individual and as a panel member, preparation for the debate includes research 5. Longer multi-media reports as an individual and as a group 6. Impromptu conversations depicting inter-cultural matters 7. Overall spoken participation in class is active and obviously thoughtful and inquiring.

LISTENING COMPREHENSION SKILLS, TABLE 2.2

Freshman year	Sophomore year	Junior year	Senior year
Skill building in: 1. Getting the gist of a spoken passage 2. Following spoken directions 3. Supplying words on a cloze transcription of speech 4. Taking notes on a spoken presentation 5. Taking notes on a TV show 6. Answering a set of questions while watching portions of a movie or dramatic television show 7. Responding to unexpected spoken statements by giving one's own opinion 8. Writing a paraphrase of a speaker's remarks as seen on video. 9. Practice listening to Spanish speakers from as many countries as possible.	Skill building in: 1. Getting the gist of a spoken explanation 2. Following spoken directions accurately 3. Supplying words of less frequent use on a cloze transcription 4. Taking notes on a spoken presentation 5. Taking notes on a news show or a *telenovela* 6. Answering a set of questions while watching portions of a movie or dramatic television show 7. Responding to unexpected spoken statements by giving one's own opinion 8. Writing a paraphrase of a videotaped speech 9. Practice listening to Spanish speakers from as many countries as possible.	Skill building in: 1. Predicting missing words on a cloze transcription 2. Recognizing the registers of speech heard or viewed on recordings 3. Taking notes on critiques of literature or lectures about literary topics 4. Answering a set of questions while watching portions of a movie or dramatic television show 5. Closely listening to unfamiliar statements and then responding by asking for clarification or information 6. Writing notes while listening to a live speech, or writing a paraphrase of a live speech 7. Practice listening to Spanish speakers from as many countries as possible.	Skill building in: 1. Drawing thought maps while listening to poetry 2. Taking notes on individual characters in a recorded play or short story 3. Taking notes on critiques of literature or lectures about literary topics 4. Answering a set of interpretive questions while watching a recording 5. Closely listening to unfamiliar statements and then responding by asking for clarification or information 6. Writing notes while listening to a live speech, or writing a paraphrase of a live speech 7. Practice listening to Spanish speakers from as many countries as possible.

READING SKILLS

Speaking skills include several reading goals mentioned above.

READING SKILLS, TABLE 2.3

Freshman year	Sophomore year	Junior year	Senior year
1. Reading aloud without stumbling 2. Master phonetically correct articulation 3. Since many students sight-read, the connection between pronunciation and orthography needs to be mastered. Standard Spanish is phonetic. 4. Begin to distinguish between registers of speech in order to phrase, articulate and intonate the passage appropriately. 5. Begin to comment phonetically on the divergence from standard Spanish that is apparent is authentic regional speech	1. Read aloud unfamiliar texts smoothly and phonetically 2. Identify registers of writing as careless, informal or formal 3. Be able to comment phonetically on the divergence from standard Spanish that is apparent is authentic regional speech published in plays or dialogs 4. Increase one's active vocabulary by keeping a log of new words that need be mastered 5. Accurately mark a passage to show the breath groups or the logically divided segments of that passage 6. Accurately mark a passage to indicate rising and falling	1. Read aloud literary texts smoothly and phonetically 2. Modulate reading to reflect the register or style 3. Be able to imitate phonetically the divergent authentic regional phonologies 4. Increase one's active vocabulary by keeping a log of new words that need be mastered 5. Accurately mark a passage to show natural segments of that passage 6. Accurately mark a passage's intonation patterns 7. Tutor a freshman in reading phonetically 8. Read aloud from any published materials, such	1. Read aloud plays or lengthy dialogs in order to entertain other students 2. Accurately modulate reading to reflect the register or style 3. Be able to imitate divergent accents 4. Increase one's active vocabulary by keeping a log of new words that need be mastered 5. Determine breath groups and intonation while reading unfamiliar passages 6. Tutor a freshman in reading phonetically with proper phrasing and intonation 7. Read aloud to others and test comprehension 8. Read aloud at home at special

from around the Spanish-speaking world. 6. Increase one's active vocabulary by keeping a log of frequently used words that have not be mastered 7. Learn to mark a passage to show the breath groups or the logical segments of a chain of thoughts 8. Learn to mark a passage to indicate rising and falling intonation 9. Read from a wide variety of published materials 10. Read aloud to others and test comprehension 11. Read aloud at home with someone who reads better in order to practice 12. Scanning a text 13. Skimming a text 14. Closely reading a text and taking notes or answering a set of questions. 15. Making predictions about a reading.	intonation 7. Tutor a freshman student learning to articulate phonetically 8. Read from a wide variety of published materials from nursery rhymes to technical writing 9. Read aloud to others and test their comprehension 10. Read aloud at home and expand the classroom into the home 11. Scanning a text 12. Skimming a text 13. Closely reading a text and taking notes or answering a set of questions, then reading the text to others and testing their comprehension. Goals 5 and 6 would be addressed in the preparation for the reading. 14. Making predictions about a reading and thinking about how to understand it better	as nursery rhymes and technical writing 9. Read aloud to others and test comprehension 10. Read aloud at home at special times, such as a holiday meal 11. Scanning a text 12. Skimming a text 13. Closely reading a text and taking notes or answering a set of questions 14. Making predictions about a reading and thinking about how to understand it better 15. Read to understand the plot and the characters 16. Read to get a sense of the style of the author 17. Read to enumerate the techniques that the author uses 18. Read two texts to compare and contrast them 19. Understand difficult written instructions	times, such as a holiday meal 9. Scanning a text 10. Skimming a text 11. Closely reading a text and taking notes or answering a set of questions 12. Making predictions about a reading and thinking about how to understand it better 13. Read to understand the plot and the characters using diagrams and Venn diagrams 14. Read to get a sense of the style of the author 15. Read to enumerate the techniques that the author uses 16. Read two texts to compare and contrast them 17. Understand difficult written instructions 18. Read and immediately write essays per AP sample tests 19. Proofread lower division student writing and tutor the student

WRITING SKILLS

CHART 2.4

Freshman year	Sophomore year	Junior year	Senior year
1. Copy published Spanish passages with attention to details 2. Write in a journal with no grammar or spelling guidelines 3. Write numbers that are read, writing them first as numerals then as words 4. Write introductory letters to a pen-pal in another class in the program 5. Write down simple dictations. 6. Write answers to comprehension questions without repeating the text verbatim 7. Punctuate Spanish writing accurately 8. Write original sentences with accurate use of vocabulary, punctuation and grammar rules 9. Write original paragraphs with	1. Take challenging dictations and supply the details 2. Write in a journal with no grammar or spelling guidelines 3. Correspond with a pen-pal in another class in the program 4. Write answers to comprehension and interpretation questions without repeating any text verbatim 5. Punctuate Spanish writing accurately 6. Write original paragraphs with accurate use of vocabulary, punctuation and grammar rules 7. Write original essays with topic sentences and transitional phrases 8. Write brief outlines of entire lessons in order to inform someone who	1. Take challenging dictations and supply the details 2. Maintain a journal 3. Correspond with a pen-pal in another class in the program 4. Write answers to comprehension and interpretation questions without repeating any text verbatim 5. Combine all the ideas of a group into a statement representing the group 6. Write notes or summaries of a lecture 7. Write original essays or reviews with topic sentences and transitional phrases 8. Write creative compositions using standard and regional Spanish 9. Write reports or commentaries about the	1. Write notes and summaries or lectures of literary readings 2. Maintain a journal 3. Write essay answers to broad or probing questions 4. Combine all the ideas of a group into a statement representing the group 5. Write notes to prepare for a debate 6. Write original essays or reviews with topic sentences and transitional phrases 7. Write creative compositions using standard and regional Spanish 8. Write reports or commentaries about the literature read for the course 9. Write unfamiliar words after hearing them read by the teacher 10. Prepare for "free-response"

topic sentences and transitional phrases 10. Write brief messages after listening to recorded phone messages 11. Write commentary about a movie or a shopping trip, etc. 12. Write directions for others to follow 13. Write unfamiliar words after hearing them read by the teacher 14. Study word groups such as prepositions, adverbs, word families, groups of nearly synonymous words, words with diacritical accent marks 15. Master the basic rules of written accents 16. Learn to break up diphthongs with accent marks 17. Master the rules of capitalization 18. Learn the uses of all punctuation 19. Learn to use a word processor to type Spanish	was absent 9. Write reports or reviews of stories, books or movies 10. Write lengthy directions for others to follow 11. Write unfamiliar words after hearing them read by the teacher 12. Study phrases that are often used in letters or business letters, then use them to write such letters 13. Learn to use a word processor to type in Spanish 14. Write paraphrases of brief passages in the readings for the course 15. Research and write your version of a legend 16. Write a letter to an elected official, which expresses your views on issues 17. Write formal invitations 18. Write short oral reports to be presented orally 19. Write creatively for pleasure	literature read for the course 10. Write lengthy directions for others to follow 11. Write unfamiliar words after hearing them read by the teacher 12. Prepare for "free-response" writing section of the AP Language Exam 13. Learn to use a word processor to type in Spanish 14. Write paraphrases of brief passages in the readings for the course 15. Research and write a report about an author 16. Write a letter to an elected official, which expresses your views on issues 17. Write oral reports and convert them to talking points 18. Write dialogs showing local color of regional Spanish 19. Write for special purposes: to persuade, to entertain, and to request something	writing section of the AP Literature Exam 11. Write paraphrases of brief passages in the readings for the course 12. Research and write a report about an author 13. Write a letter to an elected official, which expresses your views on issues 14. Write oral reports and convert them to talking points 15. Write dialogs showing local color of regional Spanish 16. Write for special purposes: to persuade, to entertain, to request something, and to threaten 17. Write creative poetry and/or original song lyrics 18. Write business letters 19. Write original public service announcements and/or commercial ads 20. Write a page for the class history

NATIONAL ENDOWMENT FOR THE HUMANITIES

I am very grateful for the opportunity to participate in the Summer 2000 Institute for Teachers of Native speakers of Spanish and Heritage speakers of Spanish at UCLA under the leadership of Dr. Russ Campbell and the direction of Center for Applied Linguistics (CAL). Of course, the further opportunity to do this follow-up project is deeply appreciated.

My original wish to work with a group, funded or unfunded, would have possibly led to a more definitive and thorough curriculum document. The process of meetings and tasks could not be maintained, and my work became independent.

It has always been my vision that this project would be a Web page. Besides this project there will be links to streaming video. In fact the other major part of my work is a collection of video segments such as digitally recorded interviews with native speakers in their countries. In addition, there is a videotaped presentation regarding voseo in Costa Rica and Nicaragua. Other recordings of singers and musicians, and child dancers are included. The festival in Sarchí, Costa Rica, is particularly colorful. Mid-summer night scenes in the Plaza Mayor of Salamanca, Spain, show the children playing at midnight.

When the Web page is up and running, I invite all teachers of HSS and SNS students to post their "PDF" documents to share with our community. Be aware that once a site user has downloaded a document they might print it out and distribute it to other colleagues. Video will not be in downloadable files, rather it will be streamed.

It is important to have many relevant links to other Web presences on this site. I would appreciate information about links our community of teachers should be clicking on. If anyone sees this project and wishes to contact me, please use educativo@sbcglobal.net.

Any constructive criticism, erratas, omissions or overstatements that the reader finds would make a helpful message to me.

The valuable time you spent reading this project is deeply appreciated.

IDENTIDAD Y SUPERACION

Unidad preparada en el Instituto del *National Endowment for the Humanities*, verano del año 2000, por Cynthia A. Quintero, Heriberto Ríos y Ed Stering

Prólogo para la unidad

Filosofía:

Todos los adolescentes pasan por una etapa difícil mientras intentan aclarar su identidad como individuos, como miembros de una familia, como estudiantes y como miembros de su comunidad. Es esencial proveer oportunidades y actividades a los estudiantes para ayudarles a aclarar y expresar su identidad. Además, los adolescentes hispanos tienen el reto especial de integrar su hispanidad en su identidad.

La identidad tiene una relación directa con las metas para el futuro que los estudiantes empiezan a proponerse. Enfocarse en los dos temas de la identidad y la superación en una unidad puede amplicar lo positivo de cada tema y aclarar los vínculos entre ellos.

Marco teórico:

El constructivismo en la pedagogía reconoce que el aprendiz construye lo que sabe. Lo que aprende no es lo mismo que lo que le enseña el profesor. Lo que aprende consiste en una "construcción nueva" de conocimientos y conceptos que ya tenían y nueva información y experiencias que vive. También la teoría reconoce que lo que se sabe es algo orgánico que cambia. El pedagogo brasileño Freire en su libro *Pedagogy of the Oppressed* plantea este marco teórico.

Un estudio realizado por Jeannette Abi-Nader de la Universidad de Gonzaga (Anthropology and Education Quarterly, Volume 21, 1990) apoya directamente la filosofía de esta unidad. El esudio fue sobre los hispanos que realizaron sus metas e ingresaron a universidades, la mayoría becados. La conclusión suya señala que el éxito de ellos en el Programa: Latinos Adelantarán de Nuevo (PLAN) era porque los estudiantes:

(1) crearon una visión del futuro,
(2) redefinieron la imagen que tienen de su identidad, y
(3) crearon una comunidad que los apoyaba.

Obviamente, el profesor solamente puede facilitar la búsqueda interior que un estudiante debe realizar para aclarar la identidad y sus metas en el mundo del trabajo. Por lo tanto, el constructivismo es la mejor pedagogía para esta unidad.

IDENTIDAD Y SUPERACION

Nivel:

Esta unidad se puede realizar en diferentes versiones en cada año de "high school." Esta versión de la unidad se creó pensando en los hispanohablantes en su segundo curso de español en "High school." Los textos escogidos presuponen una proficiencia intermedia en la lectura. Los "high school freshmen" que se sienten accostumbrados al nuevo nivel escolar podrîan hacerla también si tienen las destrezas requeridas, es decir, deben poder leer un español estándar con fluidez. Las entrevistas pueden ser la parte más retadora para los estudiantes, y los "sophomores" están más listos para aprender a hacerlas que los "freshmen."

Meta:

El estudiante aclarará y expresará su identidad en forma oral como individuo y como miembro de su generación escolar, de su familia y de su comunidad. Formará metas personales para su futuro académico y su futuro en el mundo del trabajo.

Estándars de ACTFL que se aplican:

Standard 1.1: Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions
Standard 1.2: Students understand and interpret written and spoken language on a variety of topics
Standard 1.3: Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics.
Standard 3.1: Students reinforce and further their knowledge of other disciplines through the foreign language
Standard 3.2: Students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures
Standard 4.1: Students demonstrate understanding of the nature of language through comparisons of the language studied and their own
Standard 5.1: Students use the language both within and beyond the school setting
Standard 5.2: Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment.

Asesoramiento:

1. Se calificará la participación en los grupos de tres o cuarto estudiantes por el trabajo hecho dentro y afuera de clase.
2. Se calificará la participación en las discusiones de la clase entera, es decir, habrá puntos por las aportaciones que hacen
3. Se calificará la presentación oral.

   El criterio básico es que el estudiante al presentar su "caja de quién eres" cubre las tres facetas: de cómo se proyecta a los demás, de cómo lo conocen sus

familiares y amigos íntimos, y de cómo es por dentro (lo que los demás no ven). Para sacar una...

A- También el estudiante desarrolla sus ideas con un lenguaje amplio y variado y evita la redundancia, además se expresa con coherencia y fluidez. Las palabras son enunciadas inteligiblemente aunque pueda tener algunos errores sintácticos y no ofenden ni interfieren con la comprensión.

B- ETC. ETC.

4. Se calificarán las fichas de trabajo: diagramas Venn, poemas diamante, etc.
5. Se calificarán los proyectos:
   a. "La caja de quién eres" y "el cartelito de la montaña" se calificarán globalmente de acuerdo con estos estándars:

      A- siguieron las instrucciones completamente y se esmeró en las cualidades de nitidez, presentación y organización.

      B-siguieron las instrucciones completamente y se esmeró en dos de las tres cualidades ya mencionadas.

      C-siguieron las instrucciones completamente o parcialmente, pero se esmeró en una de las tres cualidades ya mencionadas.

      D-siguieron las instrucciones parcialmente y no se esmeró en ninguna de las cualidades.

      F- no se entregó nada

   Nota breve: Es de esperar que el estudiante conserve por unos cuantos años sus proyectos y que los vuelva a ver para auto-evaluar su importancia y certeza.

Objetivos:

Durante ocho o más clases de cincuenta minutos con varias tareas extensas, los estudiantes crearán dos proyectos: una de identidad y otra de metas para su carrera en el mundo del trabajo.

En específico, los estudiantes mejorarán las destrezas de lenguaje:

1. Lectura, pasajes de Yo soy Joaquín, La búsqueda y varios handauts.
2. Comunicación interpretativa, ver *clips* de video de Stand and Deliver y otras películas y realizar tareas de comprensión, interpretación y comparación con sus circunstancias personales.
3. Expresión interpersonal y de presentaciones, entrevistas con informantes fuera de clase en su familia y en su comunidad y una presentación oral de sus proyectos en clase.
4. Escritura, sumarios de las entrevistas y un ensayo sobre una meta, además de fichas de trabajo en los handauts.
5. Contexto cultural del idioma, reflexionar sobre el valor de las palabras que se usan para identificarse y para expresar sus metas.

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Esquema de las clases y las actividades:

Primera clase:

1. Maestro: presentar los temas en pocas palabras.
2. Estudiantes: mostrar un *clip* del video de *Nuestro mundo* que muestra el *show* de "Cristina," es de cuando un joven leer su poema "Yo soy."
3. Clase entera: comentar el poema:
   a. temática
   b. lenguaje
   c. conecciones con la vida personal de cada estudiante
   d. identidad del poeta joven
4. Grupos de tres o cuarto: llenar una ficha de trabajo -- un poema diamante* -- sobre la identidad del joven que leyó el poema.
5. Clase entera: comparar y contrastar sus poemas diamante.
6. Individualmente: llenar una ficha de trabajo -- un poema diamante -- sobre la identidad de sí mismo. Estas se compartirán con su grupo en la próxima clase.
7. Maestro: repartir un volante que explica la unidad a los padres de familia; explicar la tarea de lectura y de una plática con un miembro de la familia.

Tarea: Estudiantes afuera de clase: leerán un pasaje de *Yo soy Joaquín*. Hablarán con alguien en su familia de su ficha de trabajo sobre la identidad y sobre cuáles son otros elementos que se deben tomar en cuenta al conocerse a sí mismo.

* Un poema diamante se llama así porque el poema consiste en "versos" escritos de manera que ocupan el espacio dentro de un diamante trazado en el papel. En esta lección hay instrucciones de como escoger las palabras que los estudiantes escriben.

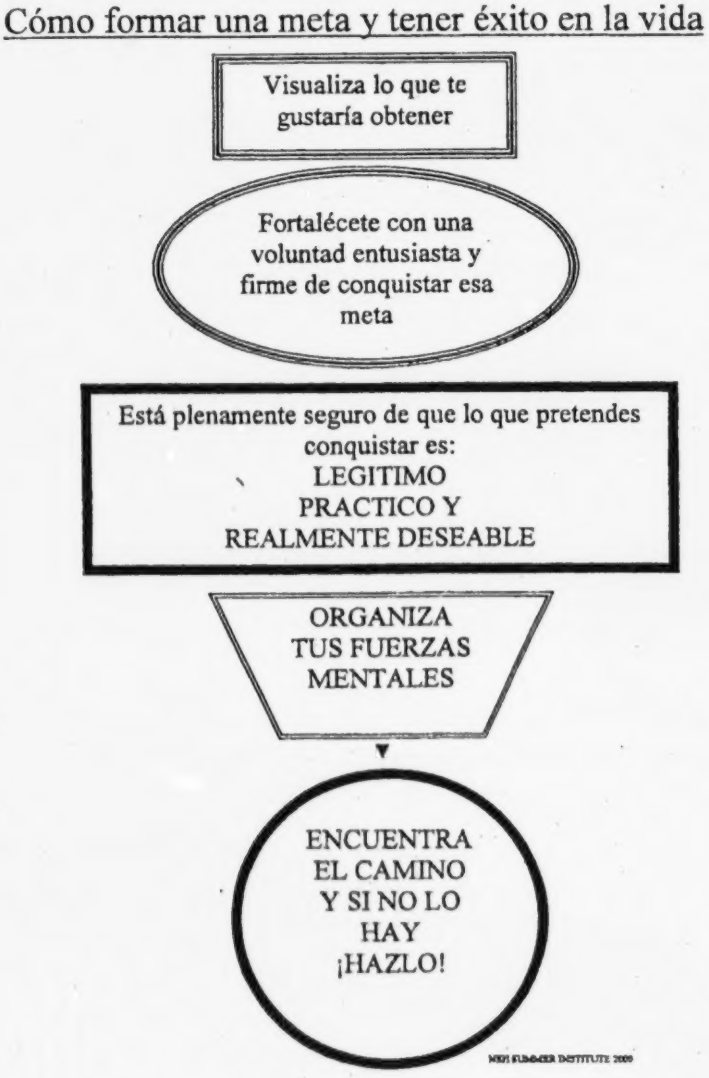
Segunda clase:

1. Para la tarea de anoche, los estudiantes leyeron el poema "Yo soy Joaquín" y contestaron preguntas de comprensión.
2. Maestro: responder a la siguiente pregunta en sus diarios: "Imagínate la vida de Joaquín. ¿Cuáles han sido sus experiencias? Escribe una lista de (a) lo que el describe y (b) de como se describe".
3. Clase: comentar lo que los estudiantes han escrito. La maestra escribe las ideas de los alumnos en una transparencia que está dividida en "como soy yo" y "como me ven los demás".
4. Darles a los estudiantes el diagrama la "mente abierta" dividida en dos. En una mitad dibujen en la "mente abierta" "¿cómo eres?" (¿Cómo te describes? ¿Qué te gusta? ¿Cómo es tu familia? ¿Qué deseos tienes para el futuro?). En la otra mitad, " ¿cómo te ven los demás?", pasen la "mente abierta" a cuatro diferentes estudiantes de la clase y que ellos dibujen en la parte de "como me ven los

IDENTIDAD Y SUPERACION

2. Los estudiantes pueden trabajar en grupos y contestar las siguientes preguntas :
   A. De acuerdo al pasaje, ¿qué quiere decir existir?
   B. ¿Qué significa "resignarse a ser tolerado por la Humanidad"?
   C. ¿Qué significa vivir?
   D. Y tú, ¿vives, existes o te resignas a ser tolerado por la Hunamidad?
3. Después de aclarar que vivir significa saber por qué y para qué se vive, es decir, tener un propósito bien definido y tener metas, se presenta a los estudiantes la siguiente gráfica:

   Cómo formar una meta y tener éxito en la vida.


Cómo formar una meta y tener éxito en la vida
Visualiza lo que te gustaría obtener
Fortalécete con una voluntad entusiasta y firme de conquistar esa meta
Está plenamente seguro de que lo que pretendes conquistar es:
LEGITIMO
PRACTICO Y
REALMENTE DESEABLE
ORGANIZA TUS FUERZAS MENTALES
ENCUENTRA EL CAMINO Y SI NO LO HAY ¡HAZLO!

IDENTIDAD Y SUPERACION

Lectura: Para poder comprender mejor el concepto de cómo encontrar un propósito en la vida y cómo formar una meta, los estudiantes leerán "La búsqueda" de Alfonso Lara Castilla.

Abstracto de la obra

"La búsqueda" es una obra que alienta al lector a superarse. Este libro ha tenido éxito debido a la manera en que el autor presenta el concepto de superación. De una manera genial, el autor crea una analogía del ser humano en busca de su propósito en la vida al utilizar a un águila que crece entre gallinas desde su empollamiento. El águila creyendo que era gallina no se atreve a salir del gallinero a pesar de que se siente diferente a las demás aves del corral. Un día, presionada por su granjero, el águila es forzada a salir del corral e irse, puesto que ésta podía volar. El águila se siente confundida al no saber a dónde ir e inicia una búsqueda de cuál es el propósito de las águilas. Esta se encuentra con diferentes grupos de águilas y todas le dan una respuesta diferente. Al final se da cuenta que el propósito de las águilas es el de llegar a la cima de las montañas más altas. Las ideas principales de la obra son: darse cuenta que uno es capaz de salir del medio ambiente en el que vive; descubrir que poseemos fuerzas internas que nos ayudan a superarnos, buscar un propósito a nuestra existencia; conquistar los más altos ideales, y una vez logrado todo esto, descender y ayudar a otros a entender todo lo antes mencionado.

Los proyectos principales:

* **"La caja de quién eres"**-- el proyecto de identidad consiste en realizar ilustraciones simbólicas que representen al estudiante sobre las superficies de una caja (para zapatos, por ejemplo). La "caja de quién eres" es para representarse así:

A. La tapa se ilustra con fotos, dibujos o palabras que representan lo que ellos proyectan a los demás: su manera de ser, de vestir, gustos, etc.
B. Dos lados se ilustran con fotos, etc., que representan lo que su familia sabe de ellos: sus sueños, su pasado.
C. Otros dos lados se ilustran con fotos, etc., que representan lo que sus amigos saben de ellos: diferentes aspectos de sus sueños, su pasado.
D. El interior de la caja se ilustra con fotos, etc., que representan sus creencias y pensamientos más íntimos que el estudiante *puede* compartir con la clase.

"El cartelito de la montaña de la superación" -- el cartel puede ser de 11 por 17 pulgadas o de menores medidas. El dibujo que llena todo el plano es de una montaña triangular dividida en tres sectores: (1) la falda de la montaña es para llenar de frases que describen las circunstancias y identidades que el estudiante vive en la actualidad, (2) la cuesta es para llenar de frases que nombran los elementos del camino que siguen para llegar a sus metas, y (3) la cima es para las metas que ha escogido y definido.

IDENTIDAD Y SUPERACION

Nombre: _____ Fecha: _____

Ficha para identificarle a la persona en el video y para identificarte a ti mismo.

****

_____
nombre

_____ _____
dos adjetivos que describen a la persona que salió en el video

_____ _____ _____
tres verbos que asocias con la persona

_____ _____
dos cosas que asocias con la persona

_____
un apodo que se podría dar a la persona

********** Para identificarte a ti mismo **********

_____
nombre

_____ _____
dos adjetivos que te describen

_____ _____ _____
tres verbos que asocias contigo mismo

_____ _____
dos cosas que asocias contigo mismo

_____
un apodo que te gustaría para ti

****

IDENTIDAD Y SUPERACION

Nombre: _____ Fecha: _____

Compare y contraste a los dos entrevistados que querían seguir estudiando pero no pudieron.

_____ nombre	_____ los dos	_____ nombre
1.	1.	1.
2.	2.	2.
3.	3.	3.
4.	4.	4.
5.	5.	5.
6.	6.	6.
7.	7.	7.
8.	8.	8.

A los lados se escriben los detalles que no tienen en común, y en el centro, lo que tienen en común.

Comentarios: _____

_____

_____

_____

_____

IDENTIDAD Y SUPERACION

Nombre: _____ Fecha: _____

Compare y contraste a dos entrevistados que trabajan
en lo que te interesa para tu propia carrera.

_____ nombre	_____ los dos	_____ nombre
1.	1.	1.
2.	2.	2.
3.	3.	3.
4.	4.	4.
5.	5.	5.
6.	6.	6.
7.	7.	7.
8.	8.	8.

Comentarios: _____

_____

_____

_____

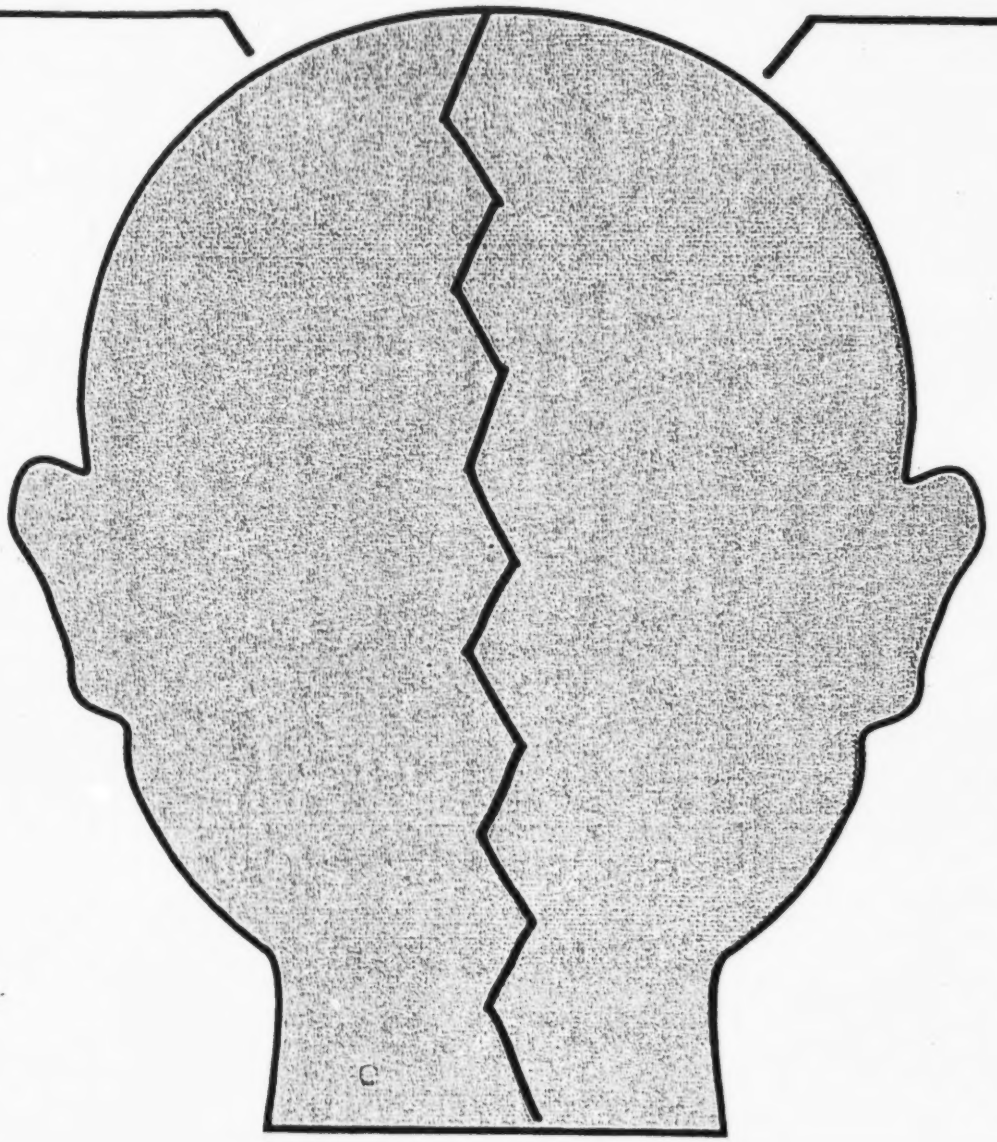
_____

_____

_____

_____

Diagrama mente abierta

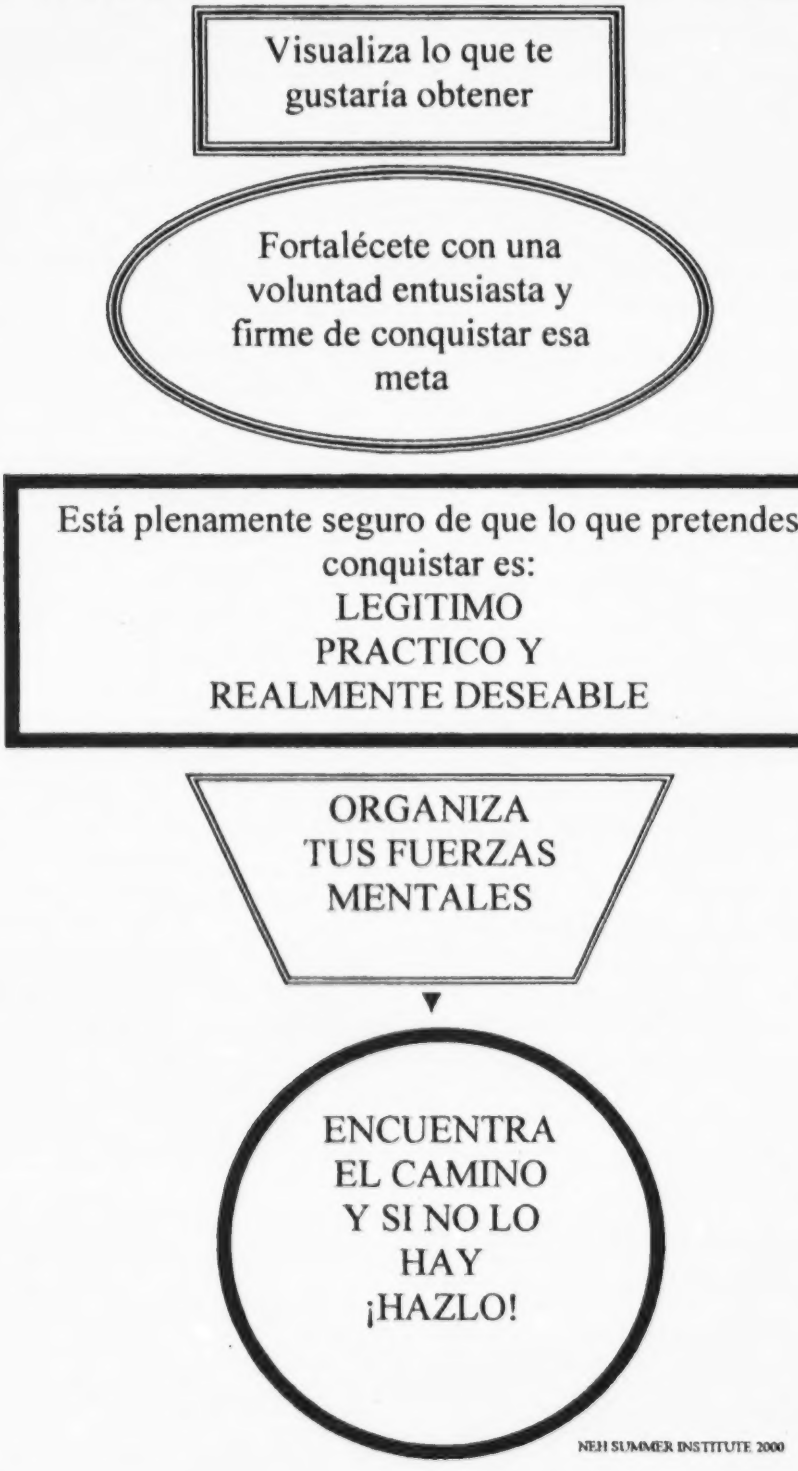


Nombre:_____Fecha: _____

IDENTIDAD Y SUPERACIÓN

	Mi familia	Mis amigos	Mi comunidad	Mis maestros
COMO ME VEN				
COMO SOY				

Cómo formar una meta y tener éxito en la vida



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"Son muchos –millones- los que atraviesan la vida sin saber por qué ni para qué viven. Esto no es vivir; esto es simplemente existir. Tomar las cosas de una manera pasiva, como lleguen, y quedarse conforme con lo que uno tiene, no es ni siquiera existir, sino resiganarse a ser tolerado por la Humanidad."

Pasaje tomado de:
"Fundamentos del éxito en la vida" de Juan de Dios Legorreta

Y tú, ¿Vives, existes, o te resignas a ser tolerado por la Humanidad?

Yo soy Joaquín

RODOLFO GONZALES, el fundador de La Raza Unida, nació en Denver en 1928. Su padre era un inmigrante mexicano que trabajó en el campo y en las minas en el sur de Colorado. En su niñez el muchacho trabajaba al lado de su padre en los campos de betabel en el verano y durante el otoño y el invierno vivía en los barrios bajos de la ciudad, donde asistía a la escuela y se ganaba la vida trabajando de noche y los fines de semana en un matadero. Como su familia se mudaba frecuentemente, asistió a unas siete escuelas antes de graduarse de la escuela superior a los dieciséis años. Luego se hizo boxeador profesional y su fama le ganó la simpatía de muchos jóvenes chicanos y la atención de políticos y comerciantes. Así, antes de cumplir los treinta años ya se había establecido como Agente General de la Summit Fidelity and Surety Company of Colorado y como funcionario del Partido Demócrata en Denver. Participó en las elecciones presidenciales de 1960 y fue muy activo en las agencias locales y nacionales que se dedicaban a mejorar la condición de los pobres. Sin embargo, la inactividad de la burocracia y la hipocresía de los políticos lo desilusionaron. Por eso, en 1965 estableció La Crusada para la Justicia, un movimiento independiente dedicado a la tarea de fomentar los intereses del chicano. Su meta es lograr la igualdad política y la dignidad humana para el chicano. En un viejo edificio de Denver, donde se sitúa La Crusada, se ha creado un centro verdaderamente único, en el que hay, hoy día, entre otros servicios, una gran variedad de actividades: escuelas para niños y jóvenes, un gimnasio, una galería de arte, un restaurante, una sala de baile y varias tiendas donde se venden productos mexicanos. La Crusada es, por sus objetivos y realizaciones, una empresa muy ambiciosa y probablemente sin igual en los Estados Unidos.

Yo soy Joaquín refleja el penoso proceso de búsqueda de identidad por el que ha pasado su autor y es, sin duda alguna, la obra más famosa de la nueva literatura chicana. Se han vendido o regalado más de cien mil ejemplares desde su publicación por La Crusada en 1967. También hay una versión teatral que se ha presentado repetidas veces en los Estados Unidos y en México, y una película producida por el Teatro Campesino del United Farm Workers Organizing Committee.

El poema empieza con la descripción de Joaquín, solo y confuso en un mundo deshumanizado:

Yo soy Joaquín,
perdido en un mundo de confusión,
enganchado en el remolino de una
sociedad gringa,
confundido por las reglas,
despreciado por las actitudes,
y destrozado por la sociedad moderna.

En los versos siguientes, Gonzales nos ofrece una síntesis de la historia cultural del chicano, hasta llegar, en el trozo que aquí se presenta, a la época actual, en la que ha de triunfar el espíritu indomable de los de La Raza.

• • •

Yo soy Joaquín,[1]
que sangra en muchos modos.
Los altares de Moctezuma
yo manché sanguíneo.[2]
Mi espalda de esclavitud india
fue despojada color encamado
de los azotes de patrones
que perderían su sangre tan pura
cuando revolución los hizo pagar,[3]
parados enfrente de las paredes de
retribución.
Sangre
he derramado de
mí
en cada campo de batalla
entre
campesino, hacendado,
esclavo y dueño
y
revolución.
Yo brinqué de la torre de Chapultepec
dentro del mar de fama—
la bandera de mi patria
mi sudario—
con Los Niños,
cuyo orgullo y valor
no pudieron entregar
con indignidad
la bandera de su patria
a estranjeros . . . en su tierra.[4]

manché sanguíneo *stained blood-red*
esclavitud *slavery*
despojada color encarnado *stripped crimson*
azotes *whips*
derramado *shed*
hacendado *landowner*
brinqué *leaped, jumped*
sudario *shroud*
entregar *surrender*

Ahora
me desangro en una celda hedionda
de garrote
o pistola
o tiranía.
Me desangro mientras los guantes viciosos de
hambre parten mi cara, mis ojos,
mientras peleo desde barrios corrompidos
al encanto del cuadrilátero
y luces de fama
o mutilantes pesares.[5]
Mi sangre cursa pura en los cerros
escarchados de las isletas de Alaska,
en la playa derramada de cuerpos en
Normandía, la tierra ajena de Corea
y ahora
Vietnam.
Aquí estoy parado
enfrente la corte de justicia,
culpable
por toda la gloria de mi Raza
a ser sentenciado a desesperación.
Aquí estoy parado,
pobre en dinero,
arrogante con orgullo,
valiente con machismo,
rico en valor
y
adinerado de espíritu y fe.
Mis rodillas están costradas con barro.
Mis manos ampolladas del azadón.
Yo he hecho al gringo rico,
aún
igualdad es solamente una palabra—
el Tratado de Hidalgo ha sido roto[6]
y es solamente otra promesa traicionera.
Mi tierra está perdida
y robada,
Mi cultura ha sido desflorada.
Alargo
la fila en la puerta del beneficio
y lleno las cárceles con crimen.

me desangro *I bleed*
hedionda *stinking*
guantes *gloves*
encanto *glamour*
cuadrilátero *ring*
cursa *runs*
escarchados *frozen, frosty*
isletas *isles*
derramada de *strewn with*
ajena *foreign (belonging to someone else)*
culpable *guilty*
orgullo *pride*
costradas con barro *caked with mud*
ampolladas del azadón *calloused from the hoe*
aún *yet*
traicionera *treacherous*
desflorada *raped*
Alargo *I lengthen*
fila *line*

Estos son
pues los regalos
que esta sociedad tiene
para hijos de jefes
y reyes
y revolucionarios sanguinosos,
quienes
dieron a gente ajena
todas sus habilidades y ingeniosidad
para adoquinar la vía con sesos y sangre
para
esas hordas de extranjeros hambrientos
por oro,
quienes
cambiaron nuestro idioma
y plagiaron nuestros hechos
como acciones de valor
de ellos mismos.
Desaprobaron de nuestro modo de vivir
y tomaron lo que podían usar.
Nuestro arte,
nuestra literatura,
nuestra música, ignoraron—
así dejaron las cosas de valor verdadero
y arrebataron a su misma destrucción
con su gula y avaricia.
Disimularon aquella fontana purificadora
de naturaleza y hermandad
la cual es Joaquín.
El arte de nuestros señores excelentes,
Diego Rivera,
Siqueiros,
Orozco, es solamente
otro acto de revolución para
la salvación del género humano.
Música de mariachi, el
corazón y el alma
de la gente de la tierra,
la vida de niño
y la alegría del amor.
Los corridos dicen los cuentos
de vida y muerte,

sanguinosos *bloody*
habilidades *skills*
ingeniosidad *ingenuity*
adoquinar la vía *pave the way*
plagiaron *plagiarized*
desaprobaron *they disapproved*
valor *worth*
arrebataron *grabbed at*
gula *greed*
disimularon *they overlooked*
fontana *fountain*
género humano *mankind*
corridos *popular songs, ballads*

de tradición,
leyendas viejas y nuevas,
de alegría
de pasión y pesar
de la gente—que soy yo.
Yo estoy en los ojos de la mujer,
amparados debajo
su rebozo negro
ojos hondos y
dolorosos
que llevan el pesar de hijos enterrados
o agonizantes,
muertos
en batalla o en el alambre de púas
de lucha social.
Su rosario lo reza y lo pulsa
infinitamente
como la familia
trabajando una hilera de betabel
á dar vuelta
y trabajar
y trabajar.[7]
No hay ningún fin.
Sus ojos un espejo de todo el calor
y todo el amor para mí,
y yo soy ella
y ella es yo.
Juntos afrontamos la vida con
pesar, coraje, alegría, fe y
pensamientos deseosos.
Lloro lágrimas de angustia
cuando veo a mis hijos desaparecer
detrás de la mortaja de mediocridad,
para jamás reflexionar o acordarse de mí.
Yo soy Joaquín.
Debo pelear
y ganar la lucha
para mis hijos, y ellos
deben saber de mí,
quien soy yo.
Parte de la sangre que corre hondo en mí
no pudo ser vencida por los moros.

amparados *sheltered*
dolorosos *sorrowful*
agonizantes *dying*
alambre de púas *barbed wire*
reza *prays*
pulsa *fingers*
hilera de betabel *row of beets*
espejo *mirror*
afrontamos *we confront, face*
deseosos *wishful*

Los derroté después de quinientos años,
y yo perduré.
La parte de sangre que es mía
ha obrado infinitamente cuatrocientos
años debajo el talón de europeos
lujuriosos.
¡Yo todavía estoy aquí!
He perdurado en las montañas escarpadas
de nuestro país.
He sobrevivido los trabajos y esclavitud
de los campos.
Yo he existido
en los barrios de la ciudad
en los suburbios de intolerancia
en las minas de snobismo social
en las prisiones de desaliento
en la porquería de explotación
y
en el calor feroz de odio racial.
Y ahora suena la trompeta,
la música de la gente incita la
revolución.
Como un gigantón soñoliento lentamente
alza su cabeza
al sonido de
patulladas
voces clamorosas
tañido de mariachis
explosiones ardientes de tequila
el aroma de chile verde y
ojos morenos, esperanzosos de una
vida mejor.
Y en todos los terrenos fértiles,
los llanos áridos,
los pueblos montañeros,
ciudades ahumadas,
empezamos a AVANZAR.
¡La Raza!
¡Mejicano!
¡Español!
¡Latino!
¡Hispano!

perduré *endured*
obrado *labored, worked*
talón *heel*
lujuriosos *lustful*
escarpadas *rugged, steep*
desaliento *dejection*
incita *stirs*
gigantón soñoliento *sleeping giant*
alza *raises*
patulladas *tramping feet*
tañido *playing*
ardientes *fiery*
esperanzosos *hoping for*
montañeros *mountain*
ahumadas *smoke-filled*

¡Chicano!
o lo que me llame yo,
yo parezco lo mismo — parezco *look*
yo siento lo mismo
yo lloro
y
canto lo mismo.
Yo soy el bulto de mi gente y — bulto *body, image*
yo renuncio ser absorbido. — renuncio *refuse*
Yo soy Joaquín.
Las desigualdades son grandes
pero mi espíritu es firme,
mi fe impenetrable, — impenetrable *unbreakable*
mi sangre pura.
Soy príncipe azteca y Cristo cristiano. — príncipe *prince*
¡YO PERDURARÉ!
¡YO PERDURARÉ!

NOTAS CULTURALES

1. Al emplear el nombre *Joaquín*, Gonzales alude a un famoso guerrillero del siglo pasado, Joaquín Murieta (o Murrieta), minero que en California se rebeló contra las condiciones de los mineros y que buscó vengar la violación de su mujer por unos mineros anglosajones. Murieta llega a representar la resistencia del pueblo frente a la opresión, así como el Joaquín de este poema representa al chicano frente a un mundo deshumanizado en el que también sufre la opresión. Según el famoso poeta chileno Pablo Neruda, Murieta era chileno, y poco antes de su muerte Neruda escribió un drama sobre el héroe.
2. *Los altares de Moctezuma:* Referencia a la costumbre del sacrificio humano entre los aztecas.
3. La revolución a que se refiere es la famosa Revolución Mexicana de 1910.
4. *Los Niños de Chapultepec:* En septiembre de 1847 el general Winfield Scott y el ejército norteamericano entraron en la capital de México. Santa Anna se había retirado de la ciudad y sólo un pequeño grupo de cadetes defendió el Castillo de Chapultepec de los invasores. Sin embargo, los cadetes lucharon valientemente por tres días. Cuando ya no podían defenderlo, algunos, envolviéndose en la bandera de su patria, se tiraron de los altos riscos con el grito de «*¡Viva México!*» Todos los años, el 15 de septiembre conmemoran el heroísmo de esos valientes cadetes. En estos versos Gonzales compara la condición del chicano—que también tiene «extranjeros en su tierra»—con la de *Los Niños*.
5. Sin duda estos versos son autobiográficos, ya que Gonzales era un boxeador muy conocido en una época de su vida y conocía todos los placeres—y las desilusiones—del cuadrilátero.
6. Los artículos VIII y IX del Tratado de Guadalupe Hidalgo (1848) prometían respetar la propiedad de los mexicanos que escogían quedarse en los territorios que se cedieron a los Estados Unidos, y también se les prometió la libertad, tanto civil como religiosa. Fue, como indica el poema, una promesa traicionera, ya que la tierra de los hispanos fue robada y su cultura fue «desflorada».
7. En una brillante imagen, Gonzales compara a la mujer que pulsa infinitamente su rosario con la familia de braceros que trabajan infinitamente en los campos.

EJERCICIOS

I. Preguntas

1. ¿Qué quiere decir Joaquín cuando dice que «Los altares de Moctezuma / yo manché sanguíneo»? 2. ¿Qué opinión tiene él de los patrones? 3. ¿Por qué se identifica Joaquín con los Niños de Chapultepec? 4. ¿Qué representa el boxeo para el joven pobre? 5. ¿Qué contraste hay entre lo que hace el hispano en la guerra y lo que le pasa dentro de su país? 6. Según Joaquín, ¿cuáles son las cualidades del espíritu del hispano? 7. ¿Cuál es el ejemplo que se cita para indicar que «igualdad es solamente una palabra»? 8. ¿Qué hicieron los hispanos por los extranjeros y qué recibieron de ellos? 9. Con referencia a la cultura hispana, ¿qué ignoraron los anglosajones? 10. ¿Qué representa el arte de Rivera, Orozco y Siqueiros? 11. ¿Qué es lo que se refleja en la música del mariachi? 12. ¿De qué hablan los corridos? 13. ¿Qué experiencias han hecho sufrir a la mujer del rebozo negro? 14. ¿Cómo es la vida de los campesinos que trabajan las tierras de otros dueños? 15. ¿Cuándo llora Joaquín? 16. ¿Qué quiere hacer por sus hijos? 17. ¿Cómo describe Joaquín la parte de su sangre que es española? 18. ¿Cómo describe su sangre india? 19. ¿Qué es lo que ha de venir ahora? 20. ¿Desea Joaquín dejarse absorber, como lo han hecho otros, por la cultura anglosajona?

II. Ejercicios analíticos

1. Parte de la sangre de Joaquín es europea y parte es india. Indique los versos que sólo parecen referirse a la parte india. 2. Joaquín dice que es: *arrogante con orgullo, / valiente con machismo, / rico en valor / y / adinerado de espíritu y fe.* En el poema nos da ejemplos de cada una de estas cualidades. Mencione Ud. un ejemplo de cada cualidad. 3. ¿Cuál parece ser la actitud de Joaquín hacia los anglosajones? ¿Cómo son, según él? 4. Mencione Ud. algunos términos que se emplean como sinónimos de *hispano*. 5. Al comienzo del trozo del poema que se presenta aquí, Joaquín habla de su pasado. ¿De qué habla al final del poema? ¿Cómo cambia el tono entre ambas partes?

III. Ejercicios de vocabulario

A. Elegir la palabra que no corresponde al grupo.

1. canción, música, mortaja, mariachi, guitarra
2. zapato, corbata, seso, cinturón, rebozo
3. amigo, extranjero, conocido, compañero, pariente
4. esclavo, sirviente, dueño, criado, empleado
5. boca, pie, cabeza, espalda, baldosa

B. Completar con la palabra apropiada.

pesar	patria	rublos	lágrimas
pelean	corren	cárcel	espaldas
morenos	beneficio	extranjera	adinerado
estar parados	paredes		

1. Su padre es un hombre _____ ; dicen que tiene más de dos millones de dólares.
2. Si no hay asientos, vamos a tener que _____ .
3. Cuando me dijeron que él se había muerto, sentí un _____ enorme.
4. La mayoría de los mexicanos son _____ .
5. Para mí, toda persona que no es de mi país es _____ .
6. Si una persona no tiene empleo, es posible que pida que le ayuden con algún _____ .
7. Carlos vive ahora en México, pero su _____es España.
8. A veces cuando los niños están muy cansados no juegan sino _____ .
9. En algunas islas tropicales las casas no tienen _____ .
10. No hay nada más triste que las _____ de los niños.

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